

## **Paper Cut Severe, Exhibs Feel**

### **Annual Report of Calgary Assoc'n**

Roy Chown, President of the Calgary Motion Picture Exhibitors' Association, reported on the year's activities as follows:

At the request of the Dominion Government's salvage committee and in co-operation with the local salvage committee.

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### **Movie Theatres As Mushrooms?**

Self-appointed custodians of motion picture morals have been diverted from their sniping at the on-and-off-screen love of movie players and are banging away at a new target — necking in theatres.

In Windsor, Ontario, a reporter

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### **Another B.C. House To Odeon Theatres**

Odeon Theatres of Canada Ltd. has acquired the 500-seat Sapperton Theatre in a suburb of New Westminster, B.C. Odeon has purchased the complete property, according to Haskell Masters, general manager of Odeon. This makes the twenty-fifth house operated in British Columbia by Odeon.

### **Garson of St. John Gets Oxford, Halifax**

Control of Class A stock of Oxford Theatre Limited has been acquired by A. I. Garson, of Saint John, it was learned last week. Mr. Garson also owns and operates a theatre in Moncton and owns the Garrick Theatre building. The Oxford Theatre is under long term lease to Halifax Theatres Limited, which also operates the Garrick and Orpheus. It is associated with Famous Players.

### **Heralds, Schedules, Etc. Okayed Up to 25 Lb. Monthly Limit**

Theatre men may continue to distribute heralds as long as their total weight does not exceed 25 pounds per month. Programs, time schedules, etc. are also permitted within that weight limit, though they must not carry outside advertising. Each theatre in a chain has the right to use 25 pounds per month for the items mentioned above.

In cases where a theatre program has been published regularly which contains outside advertising, it may be ruled to be

(Continued on Page 2)



MALCOLM E. WALKER

The new president of the Allied Exhibitors of Nova Scotia, who succeeded William Cuzner. Fred Gregory is vice-president and Tom Courtney secretary-treasurer.

The new directors are John Farr, Frank Sobey, A. Mason, P. Dwyer and W. Cuzner.

At the annual meeting in Halifax a national exhibitors' association came in for much discussion.

### **Balaban Makes Gift To Congress Library**

Barney Balaban, president of Paramount Pictures, acquired the manuscript of the Bill of Rights from Dr. A. S. W. Rosenbach, noted collector, and will present it to the Library of Congress.

### **B & L Circuit Gets Mason Houses**

Two houses operated by the veteran showman, Norman W. Mason, of New Glasgow, Nova Scotia, have been acquired by B & L Theatres, a Maritimes circuit operating 14 houses in that section of Canada and the United States. B & L is the

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### **18 French Pix From Warners**

Since the announcement a week ago that a schedule of top Warner Bros. pictures in the French language would be released in the Province of Quebec, the number of films, constituting the season's product, has been increased to 18, with a new one available

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### **Controller Refuses Brighton, Ont. Permit**

Despite the support of the populace of Brighton, Ontario, A. Rappaport has been refused a permit to convert an unused church into a motion picture theatre by the Controller of Construction. He was formerly in business at Campbellford.

## **Province to Reopen Film Fire Probe**

A reopening of the investigation into the disastrous Film Exchange fire on Nov. 17 has been ordered by Provincial Treasurer Leslie Frost on the basis of new information which discloses that the passenger elevator in the exchange building was sabotaged a few days following the blaze. Herbert Naiman, a projectionist, died as a result of shock after the fire, and five firemen were injured.

### **Key to Navy**

Leo Kay, formerly president of the Warner Club and projectionist later at the York Theatre, has joined the Royal Canadian Navy.

### **Stroud Again Heads Hamilton Managers**

Annual meeting of the Hamilton Theatre Managers' Association held recently in the Royal Connaught Hotel, re-elected George Stroud as president. Other officers re-elected were: A. C. Stock, vice-president, and Mrs. Jean Gregory, secretary-treasurer.

Inspector William Lougheed of the C.I.D., Ontario Provincial Police, and Det. John Hueston, attached to the Ontario Fire Marshal's Office, are engaged in the new probe. The fire itself has certain puzzling aspects and this, together with the discovery of deliberate sabotage of the elevator machinery, has led to the decision to re-open the inquiry.

Why the elevator machinery

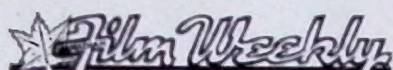
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## **Pistol Packin' Mama**

everywhere so grab your dates now for one of the biggest moneymakers in the decade—through EMPIRE-UNIVERSAL.

is being released generally this week and has just opened its Broadway run at the Globe, New York. It is being booked





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## 'Freezeout' Charge

Canadian movie men will be interested in the latest revival of the charge that the motion picture industry is antagonistic to the legitimate theatre in Canada. S. Morgan Powell of the Montreal Star brought the question up again and the Windsor Daily Star supported his position, saying:

"We do agree, and heartily, with our Montreal contemporary's contention, that in Canada there's a place for both the motion picture screen and the living stage. The obliteration of the latter is no recent occurrence, however. In Western Canada it began as long as 20 years ago. By 1925 the 'movie trust' was buying up all the legitimate playhouses as fast as it could lay hands on them. These were either turned into second-run picture houses or shuttered entirely, thus effectively keeping stage competition out.

"Western Canadian cities had a circuit of theatres which housed all the best plays and greatest stars of the first quarter-century. And, despite long sleeper jumps, it was a highly prosperous circuit. But, one by one, these fell into the clutches of the film monopoly—the Grand in Calgary, the Regina in Regina, the Empire in Saskatoon, and comparable theatres in Edmonton, Vancouver and Victoria. The Walker in Winnipeg still struggles along with perhaps one show a year. The Pacific Coast centres go nuts if they get as many as one a year. Aside from local talent efforts and army, navy and air force shows—which the picture people don't dare keep out—the vast region between Winnipeg and the Coast has nothing whatever in the way of footlight fare.

"Foreign exchange complications may be a factor today, but they certainly were not responsible before the war—for 15 years before the war."

A representative of His Majesty's Theatre, Montreal, explained the lack of legitimate attractions in that city in a manner which applies to other parts of the Dominion as well. Said his letter in part:

"The reasons for the fact that Toronto gets more attractions than Montreal are quite simple:

"(1) Toronto is on a direct route between Eastern American cities such as New York and Philadelphia and the larger mid-western cities like Detroit and Chicago, while transportation to Montreal involves a complete and costly out-of-the-way trip.

"(2) Because the Toronto public furnish a much larger attendance than does Montreal as shown in a comparison of receipts.

"The foreign exchange, the heavy admission taxes and the strict and troublesome immigration rules are, of course, a factor in discouraging the American attractions, but these apply almost equally to Toronto.

"The showing of stage attractions has never at any time served to compete with or lessen the attendance at motion picture theatres and the competition you claim they fear is non-existent."

This has not caused Mr. Powell to withdraw from his stated position, which, he writes, "has been my stand for years past, and has never been challenged by any theatre management in the Dominion as far as I am aware, until I received the letter I am discussing."

As the fellow said, "What's the use of kicking a dead horse?" Had the legitimate theatre any power to remain in competition with the movies on a wide scale, or had there been a public preference for it, enterprising business men would have erected theatres to house its attractions. The legitimate theatre served entertainment needs while there was no other choice. Even in Toronto, in a happy position to play its attractions, there are many dark weeks.

Regular attempts to revive vaudeville with the best talent available have failed. Users of live entertainment have a hard time getting enough turns and the public has manifested only a minor interest.

Public demand isn't great enough. The legitimate theatre and vaudeville would soon return to their old places in the entertainment field if it were.

## Paper Cut Severe Exhibs Feel

(Continued from Page 1)

a publication under Order No. 295 and thus come outside the application of WPTB Order No. 332. In such cases a permit authorizing the purchase and use of a specified quantity of print paper by weight for a specified period of time will be issued.

These are some of the things made clear in a sheet of questions and answers issued by the Publishing, Printing and Allied Industries Administration. The offices of the administration have been beset by persons puzzled by Order No. 332 and by others seeking a liberal interpretation of its sections.

It is being hoped that the administration will relax the ruling which bans all but 24 sheets. In the cities and towns of lesser population many theatres have used smaller posters in fixed locations for years.

Under the section which forbids display advertising (with the exception of 24 sheets and cards for travelling conveyances) stills are banned from store windows. Theatre men feel that this is unnecessary, since stills are imported and no domestic paper is being used for the purpose. They hope that the administration will see it their way.

The administration has stated that permits may be issued to those who find the channels left open for theatre advertising insufficient. Therefore, exhibitors who are unduly handicapped should write in for an official okay to go beyond the limits of the order.

Protests from almost every exhibitors' association have been sent to their Toronto representatives or to the administration. Advertising cannot be separated from the motion picture business without dire results.

One section of the order will meet with great displeasure among Western exhibitors. If a service club holds an entertainment for which an admission charge is made, it is not prohibited from advertising the event in any manner. The order does not apply, in the opinion of the Administrator, to printed matter for the exclusive use and pur-

poses of any religious, charitable, philanthropic, educational, scientific, professional, political, labor and other non-profit organizations, providing such printed matter does not contain the advertising of a person other than the publisher.

In the prairie provinces it is estimated that there are more than 60 theatres which have been excused from paying the federal 20 per cent amusement tax because they are sponsored by such service organizations as the Board of Trade, Rotary clubs and so on, as non-profit enterprises.

These theatres are sponsored by merchants who seek to keep local citizens from going to other towns to shop and take in a movie before or after. Being excused from the tax and theatre profit being of little interest, the theatres charge less than commercial exhibitors and are able to offer two-for-one admissions to attract patronage. Patrons are used to travelling a considerable distance to see a show. The establishment of such theatres has reduced patronage in houses which have relied on that type of trade for years. And the non-taxable theatres now advertise their lower prices in the towns occupied by commercial exhibitors.

It is a sore situation and no relief has come from Ottawa.

The order which restricts paper advertising not only removes the commercial exhibitor's chance to compete for his regular patronage but permits the merchant-sponsored theatres to have the advertising field to themselves. The present number of heralds allowed the commercial exhibitor is a drop in the bucket as far as his needs are concerned.

The non-taxable theatres sponsored by service clubs are profit ventures, since the idea is to bring more money over the counters of local merchants.

Western exhibitors, who have protested constantly to Ottawa because the tax did not apply to merchant-sponsored theatres, went on record against the restrictions of the new order on advertising, the second most important artery of the theatre. This was before it became plain that their competitors were outside the application of the order.

Copies of the order and a sheet of questions and orders regarding its application may be obtained from the Administration of Publishing, Printing and Allied Industries, 255 Bay Street, Toronto, or any regional or branch office of the board.



## 'The Iron Major'

with Pat O'Brien, Ruth Warrick  
RKO 85 Mins.

MOVING TRIBUTE TO LATE COACH CAVANAUGH SHOULD GO OVER BIG WITH FOOTBALL FANS.

"The Iron Major" is the story of Frank Cavanaugh, football mentor who reached the height of his coaching glory at Fordham University. It is a story finely put together with a strong box-office appeal. Warmth and humanity have been poured into it in abundance. The film is more than good entertainment. It carries a message of faith, courage and duty of special application today. The story has been developed with patriotic overtones that give it a certain timeliness. Exhibitors will not go wrong playing "The Iron Major." Football lovers particularly will give it heavy consideration.

The picture traces Cavanaugh's life from adolescence to death, stressing the passion for football that colored his whole existence and influenced his attitude toward life and the world. The production passes briefly over his early years.

Cavanaugh took up coaching when he was forced to quit Dartmouth by the death of his father. He started his college coaching at the University of Cincinnati. Then followed posts at Holy Cross, Dartmouth, Boston College and finally Fordham. World War I interrupted his career. After serving with distinction he came back a major. He resumed his coaching at Boston College handicapped by war injuries, but his courage and tenacity refused to let him cry quits. Aware that his days were limited, he accepted the Fordham post in an effort to make his family secure after his death.

Ray Enright has directed with feeling. Robert Fellows has produced with intelligence. The screenplay, a good job, is by Aben Kandel and Warren Duff, who worked from a story by Florence E. Cavanaugh.

Pat O'Brien plays Cavanaugh earnestly and effectively. His wife is enacted sensitively by Ruth Warrick. Robert Ryan and Leon Ames are other meriting special mention.

CAST: Pat O'Brien, Ruth Warrick, Robert Ryan, Leon Ames, Russell Wade, Bruce Edwards, Richard Martin.

DIRECTION, Good. PHOTOGRAPHY, Good.

## 'No Time For Love'

with Claudette Colbert, Fred MacMurray  
Paramount 83 Mins.

ROMANTIC COMEDY IS SWELL FUN FOR EVERY SORT OF AUDIENCE; COLBERT, MacMURRAY ACES.

A vote of thanks is due Mitchell Leisen for making available to exhibitors a smart, buoyant comedy that meets the entertainment needs of the man in the street without antagonizing the more cerebral. Generous use of bright, clever dialogue and titillating situations, of which the possibility for humor has been fully realized by a heads-up cast and knowing direction, makes "No Time for Love" a candidate for spanking box office returns.

Working from a screenplay by Claude Binyon that is rich in fine material although loose in form, Leisen, thanks to his astuteness as producer and expertness as director, has turned into delicious fun a romantic comedy in which the principal participants are Claudette Colbert and Fred MacMurray. He has given the proceedings a breeziness and a worldly quality that are among the main charms of the comedy.

Miss Colbert and MacMurray capture the spirit of the comedy with signal success. The one is cast as a high-toned photographer engaged by a picture magazine; the other, as a tough sandhog working on the construction of a tunnel under New York's East River. The seeds of the romance between the two are planted when Miss Colbert is assigned to take pictures of the tunnel. MacMurray, a hard-boiled, cynical sort, becomes indebted to her when she saves him in an accident that occurs while she is discharging her assignment. That doesn't please our hero at all because he represents the ultra-sophisticated Miss Colbert. The gal falls for him without letting on, while the mug plays hard to get.

The stars get fine assistance from Ilka Chase, Richard Haydn, Paul McGrath, June Havoc and others.

CAST: Claudette Colbert, Fred MacMurray, Ilka Chase, Richard Haydn, Paul McGrath, June Havoc, Marjorie Gateson, Bill Goodwin, Robert Herrick, Morton Lowry, Rhys Williams, Murray Alper, John Kelly, Jerome DeNuccio, Grant Withers, Rod Cameron, Willard Robertson.

DIRECTION, Good. PHOTOGRAPHY, Good.

## 'Pistol Packin' Mama'

with Ruth Terry, Robert Livingston  
Republic 64 Mins.

POPULAR TUNE SERVES AS BASIS OF A MUSICAL THAT WILL MAKE A HIT WITH YOUNG FOLK.

The famous tune of Al Dexter has inspired Republic to produce a film that is certain to carry a lot of weight with young people. "Pistol Packin' Mama" packs plenty of ammunition. It should have no trouble at all hitting the target. No film could have been blessed with a title possessing greater box-office value. It is a challenge to the showman, for here indeed is an exploitation natural.

The story isn't intended to be taken too seriously. Since the subject has been treated as a musical, the plot can well risk the implausibilities that have gone into it. The young folk, for whom this entertainment is primarily intended, are certain to have no eye for the plot faults.

The pistol-packing lady of the title operates a gambling place out Nevada way. One day an Eastern gambler breezes in with his stooge, breaks the joint with a pair of loaded dice and blows. When the lady finds she's been played for a sucker, she hotfoots it East where she proceeds to get even with the mug. Step number one is to manoeuvre the guy into turning over to her the smart bistro he has acquired with his ill-gotten profits. Before long the gal has fallen a victim to the fellow's charm. She proves how much she cares by coming to his rescue when he falls into the hands of a bunch of thugs trying to muscle in.

The job of portraying the pistol-packin' mama has fallen to Ruth Terry, who performs creditably. After her first rendering of the Dexter song she keeps reprising the tune through the rest of the footage. The young lady handles well three other tunes assigned to her. Robert Livingston plays the gambler acceptably. The comedy relief is taken care of nicely by Wally Vernon as Livingston's stooge. The head villain is enacted by Jack LaRue.

Eddy White produced meritoriously.

CAST: Ruth Terry, Robert Livingston, Wally Vernon, Jack LaRue, Kirk Alyn, Eddie Parker, Joe Kirk, Helen Talbot, Lydia Bilbrook, George Lassey, King Cole Trio.

DIRECTION, Good. PHOTOGRAPHY, Good.

## 'Whistling In Brooklyn'

with Red Skelton, Ann Rutherford  
M-G-M 87 Mins.

LATEST SKELTON SHOW IS A HECTIC AFFAIR THAT WILL RAKE IN PLenty OF DOUGH EVERYWHERE.

This "Whistling in Brooklyn" strikes a happy box office note. Exhibitors should have no trouble at all pulling in the customers and keeping them contented once they are inside. The picture is one of Red Skelton's most hilarious exhibitions of his talent, being extraordinarily fast and furious entertainment that doesn't ease its breathless pace for a moment. Its comedy hits the mark solidly, convulsing the audience time and again as Skelton busies himself with a ruthless gang wanted by the coppers.

Nat Perrin has provided Skelton with a good screenplay enriched with additional dialogue by Wilkie Mahoney. Although the story is old, it has been developed well with many clever touches, not to say excitement and suspense where the occasion warranted.

Skelton is a star of radio crime fiction who gets involved with the gang when he is mistaken for a notorious killer. The comic is in the unenviable position of being pursued both by the police and the villains.

The film is the funniest when Skelton, in the disguise of a member of a team playing against the Brooklyn Dodgers, invades Ebbets Field in a desperate effort to save from the mob's vengeance a police inspector who is among the crowd there.

Ann Rutherford as the sweetheart, Jean Rogers as the sob sister and "Rags" Ragland as the chauffeur lend Skelton swell support. Ragland supplies considerable comedy of his own to bolster the entertainment. Also a big help in the comedy department is Sam Levene as a member of the gang. Other roles are well taken by Ray Collins and Henry O'Neill. The participation of the Brooklyn Dodgers in the doings should prove an added magnet.

S. Sylvan Simon's direction is to be commended, as is George Haight's service as producer.

CAST: Red Skelton, Ann Rutherford, Jean Rogers, "Rags" Ragland, Ray Collins, Henry O'Neill, William Frawley, Sam Levene, Arthur Space, Robert Emmet O'Connor, Steve Geray, Howard Freeman, Tom Dillan, Brooklyn Dodgers.

DIRECTION, Good. PHOTOGRAPHY, Good.





## BOOK NOW!

### SUBMARINE BASE

John Litel  
Alan Baxter  
Iris Adrian

### TIGER FANGS

Frank Buck  
Buster Crabbe  
Fifi D'Orsay

### THE GIRL FROM MONTEREY

Armida  
Veda Ann Borg

### HARVEST MELODY

Rosemary Lane  
Johnny Downs  
Radio Rogues  
The Vigilantes

### THE BLACK RAVEN

George Zucco  
Noel Madison

## BOOK NOW!

**Producers Releasing Corporation**  
LIMITED

Executive Offices:  
277 Victoria St., Toronto, 2, Ont.



### A Real Good Time

The most exclusive and one of the best theatre parties down our way is the annual shindig of the Imperial Theatre staff. The boys and girls pool their nickels and convert them into a real night of food and fun.

The party is opened in the traditional manner—which is a signal from Manager Tom Daley for the curtain to go up. Everyone awaits the rise of the curtain breathlessly to see what lovely treat for the eye has been dreamed up this time. And this year's setting, a mixture of props and lights, was the best yet.

It was a costume party and the place was peopled by gypsies, peasants, nurses, pirates and so on. Jack Karr, Helen Allen and yours truly had a hard time judging the best getups but everyone took the awards good-naturedly. Among the 70 present were Mr. and Mrs. Morris Stein and Fred Trebilcock, pilot of Shea's, the latter viewing things with well-hidden jealousy.

Tom Daley was presented with a kid's magic lantern as a souvenir of his many years in the business, it being alleged that the gadget is what Tom got into the game with.

Those Imperialites sure know the secret of fun.

\* \* \*

### A Truly Beautiful Idea

Probably the finest example of theatre sentiment was the Christmas party held at the Fox Theatre, an idea of Manager Frank Rooney.

Frank arranged with the Blind Institute for citizens who had lost their sight to come to a special show and invited the Red Cross Services Administration to provide transportation.

The program that part of the week was hand-picked for them. Made up of "Music for Madame" and "That Girl From Paris," it enabled the guests to get the most out of something made mainly for the eyes.

The guests enjoyed themselves immensely and Frank is to be congratulated. It's an idea worth imitating in other places at any time of the year.

\* \* \*

### Messages of Good Cheer

A number of unusual Christmas cards arrived at my desk during the week and are worth telling about.

Mr. and Mrs. Sydney Samson's card was a globular map featuring the name "Toronto," from which a sign extended reading "Season's Greetings From Our New Home." The Samsons came here when Syd succeeded the late Jim O'Loughlin as head of Fox in Canada.

A lovely calendar card bearing the silver insignia of "Canada Fire Fighters, England," arrived from Leading Fireman Kirby Burns, son of Hugh Burns of Paramount. Kirby was a booker at FPCC. Another beauty came from Mr. and Mrs. Herbert John Yates, which features a gorgeous print of the Xmas scene at their front door at Onsrufarm, West Islip, Long Island. Mr. Yates is with Republic. Mr. and Mrs. Jack Nelson sent clippings of their greeting as published in the North Bay paper.

P. D. Egan, president of the Calgary Theatres Association, got up a neat card of a glad-hander offering the joyous clasp and Jack Young, who returned home recently after a visit to Toronto following his appearance as Roosevelt in "Yankee Doodle Dandy," sent one from Hollywood.

A real treat was the card sent by Ben Cronk of United Artists. It featured an excellent reproduction in color of a camping scene painted by Ben, who is mighty handy with brush and palette. Johnny Poole and his staff also greeted the trade in a nice printing manner.

Other cards to date were from Tom Daley, Harland Rankin of the Plaza, Tilbury; Len Herbert of the Centre, London, and one from the fellow who used to set this trivia on the linotype, Percy Saltzman, now a meteorology officer for the RCAF; Charlie Cashman of Photo-Engravers, and Walter Helm and family of Stratford.

They're still coming in.

## Reopen Probe of Film Bldg. Fire

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was tampered with at least 24 hours after the fire is a mystery to the authorities.

Elevator mechanics turned their attention to the freight elevator as this was considered the most important, and it was not until many days later that the wrecked motor controlling the passenger elevator was found.

All regulations in connection with the handling and care of films are being carefully scrutinized by Provincial authorities, and there is every reason to believe that the regulations will be revamped in some particulars. Officials of the theatre inspection branch, the Fire Marshal's Office and municipal authorities have certain powers dealing with film houses, safety precautions and other aspects. It is the Government's intention to co-ordinate these agencies to make the controls more effective.

It has been suggested in some quarters that a new board might be set up to take over entire supervision of the handling and care of film and inspection of buildings where films are projected and stored. In the light of the data obtained from the Film Exchange fire, it is felt that more stringent rules are necessary for protection of the public.

*For Theatre Requirements*  
**CONTRACT SALES OFFICE**

PHONE TR. 1257  
6TH FLOOR

EATON'S  
*College Street*





## B & L Circuit Gets Mason Houses

(Continued from Page 1)

property of Joe Leiberman and Mitchell Bernstein.

B & L will take over the theatres, which are the Roseland and Academy, after the first of the year. Both are six-day houses, the Academy seating 650 and the Roseland 900.

Leiberman, ex-Torontonian, and Bernstein, ex-Montrealer, operate what is probably the only two-country circuit under Canadian ownership. They operate the Savoy, Fort Kent, Maine, USA, and will continue rebuilding the State, Madawaska, Maine, in the Spring; the latter house having been destroyed by fire.

Mason, extremely popular in the industry and in the Maritimes, will retire after spending 60 of his 79 years in the theatre. He spent 46 years in New Glasgow and it is 25 years since he opened the Roseland. He was born in Halifax, where there was much theatrical activity many years ago. Attracted to the theatre, Mason became an actor and in 1882 appeared in Boston with the company of Lily Langtry, "The Jersey Lily."

One of his customs was to stage each year the sentimental drama of bygone days, "The Old Homestead," in which he had appeared with the late Denman Thompson.

Mason has been prominent in community activities for many years. In 1921 and 1922 he was elected mayor of New Glasgow. In 1936, he returned to politics as mayor for a four-year term. His retirement will cause general regret.

## Thanks!

Editor,  
The Film Weekly,  
25 Dundas Square,  
Toronto.

"Dear Sir:

"I would like to congratulate you on the all-round excellence of your Christmas edition, a first-rate literary and technical job.

"Your brief but pungent motion picture history is most timely. Canada has never lagged behind our big neighbor in supplying promptly all new features in motion picture distribution and exhibition. The industry has also been fortunate in the leaders who have arisen from time to time.

"Under your guidance The Film Weekly has become a creditable medium of current news and information.

Yours sincerely,

John A. Cooper (signed)"

## Canadian Survey On Press Space

The results of a coast-to-coast survey of key Canadian newspapers to discover the effects of present conditions on motion picture advertising and publicity, have been announced by press department for Warner Bros. Pictures in the Dominion. The report is based, in part, upon information obtained from ad and district supervisors of Famous Players Canadian and subsidiary exhibitors.

James R. Nairn, head office director of FPC advertising and publicity, is quoted as saying:

"The first positive restriction of ad space has recently been imposed by the Toronto Star, which will not take an amusement ad larger than 600-lines, with a maximum width of four columns. This limit is not bad, however, for it has been proven that an effective ad campaign can be built within these requirements.

"Theatres are the only advertisers who can at present place copy on a definite basis. All other advertising is accepted only on condition that it can be used on nearest possible date to that requested, regardless of rate. The pulp situation is so bad that five mills have closed within the past month, and priorities favor paperboard needed for war use. There are 71 more articles of paperboard being manufactured now for war purposes than there were at this time last year.

"The only other restriction of a serious nature has been imposed by the Halifax papers, which now require copy 48 hours in advance. I hate to think what would happen if this situation should be applied to Toronto, where quick changes in programs frequently occur."

E. S. Roddick, FPC Maritimes supervisor, reporting in more detail regarding conditions on the Atlantic coast, states that no reduction in ad space has been suggested by the papers in St. John, Halifax, Sydney, Glace Bay and Moncton, but free lineage "is increasingly hard to secure."

Roddick continues: "The newspapers claim their earlier deadline is caused by manpower shortage and added time required for makeup, in turn occasioned by restricted paper quota. The same reason is given for refusal to handle usual free space."

Montreal, second only to Toronto as Canada's most important exhibition area in point of grosses, has always offered a more fertile field for planting film material; and, in spite of some tightening up in straight playdate reader space, as report-

ed by Tom Cleary, director of advertising for Consolidated Theatres, "Canada's most cosmopolitan city" still is wide open in contrast with other Dominion keys. Cleary further says that no limits on paid advertising have been mentioned, and that the tensing in free space has taken the form of restricting cuts and readers to definite playdate days, cutting out the occasional "advance" breaks, formerly given.

The principal Montreal dailies (English and French) carry a page or more, for the most part exclusively devoted to motion picture ads and stories, generally treating film news with more importance and dignity than other Canadian media, and presenting it entertainingly with attractive makeup and better-than-average writing.

Encouraged by the diminishing circulation in American fan mags during the war years, and because of the large French-speaking market, some 10 French-language weeklies, semi-monthlies and monthlies, all seemingly enjoying a healthy circulation throughout Quebec Province, are continually giving more space to film news. Among these, Cinemonde is exclusively a fan sheet, while the others give considerable space to stories, photos and serializations.

There is no particular regret in film circles that Toronto's afternoon papers have dropped straight pressbook stories, set in agate and carried below a head reading, "What the Press Agent Says:"

E. A. Zorn, FPC prairie-province chief, states there have been no restrictions in ad space in Winnipeg, Regina, Calgary, Edmonton, and other western Canada keys. With the exception of Winnipeg (Free Press and Tribune) and the Calgary Albertan, no consistent space has ever been given motion picture news, a situation that still obtains.

Larry Bearg, west coast supervisor for FPC, says no limits on display space have been effected, but that readers have been curtailed.

The Warner office claims that war conditions have seemed to increase the use of its twice-monthly mat service, with some 60 dailies and important weeklies subscribing to the material on orders from the editors. Cutting down on metals for engravings, plus the desire of the papers to lighten their war-news-laden pages, are thought to be contributing reasons for the comparatively wide use of the mats. Further, it is believed that the

## Movie Theatres As Mushrooms?

(Continued from Page 1)

for the Star, Anita Bennett Alder, took a trip around the town to get the lowdown from theatre managers. Do the kids do any tingle-tangling in shows? "Never," cried one manager. "Perish the thought!" screamed another. "Well, maybe a little," said another. Managers claimed the help was trained to take care of such situations. "We just kick them out," explained a manager. Why has necking declined? The managers think that "the kids go somewhere else to neck."

Writes Miss Alder:

"Most of the trouble seems to occur in balconies, and the manager of one movie house, which has no balcony, was aghast to think such a thing could happen at his place of business. Another manager said that even when couples 'are sitting very close together' they are given a warning, and he finds that it is the Friday night high school crowd which causes most of the trouble. Another factor, he said, is found in places where the ushers are female, and the patrons are not wont to pay much attention to what these girls have to say.

"The fact that the young people become dreadfully embarrassed while 'sitting close,' by having an usher or usherette shine a flashlight on them, is believed to have given rise to the following ditty, sung by the younger generation to the tune of you know what:

"Pitching woo in a movie house,  
And were they having fun:  
Until the usher  
Flashed that light,  
And now they're on the run:  
"Oh!

"Lay that flashlight down,  
babe,  
Lay that flashlight down;  
Flashlight-packin' usher,  
Lay that flashlight down!"

"The local Home and School Association knows nothing about it."

National Film Board's thorough coverage of Canadian papers with photo features, in both mats and glossies, has done much to 'educate' many Dominion media in the advantages of presenting news in pictorial form.

In Canada, only two daily papers have Sunday editions. The two nationally-circulated Saturday papers, the Toronto Star Weekly and Montreal Standard, are continuing to carry various film story and photo features in roto and magazine sections.



# 'The Company That Showmanship Built'

**E**IGHT years ago, with little publicity or fanfare, the newly-organized Republic Pictures Corporation released its first production, a Western titled "Westward Ho," which starred an unknown cowboy named John Wayne.

This year, that same company has launched a concentrated \$400,000 advertising and publicity campaign to sell "In Old Oklahoma," which co-stars this same John Wayne, now a well-known boxoffice star, and Martha Scott, and features such names as Albert Dekker, George "Gabby" Hayes and Marjorie Rambeau. Republic will blanket the forty key cities in which the picture is being pre-released with radio, newspaper and billboard advertising and will follow up with similar strong campaigns in subordinate key cities.

In eight years, a short time by Hollywood standards, Republic has moved up in the motion picture industry to command "A" playing time. The credit for the rapid advancement goes to the men who founded and built for the future of this company.

The founder, Herbert J. Yates, Sr., was once a member of the executive staff of the Liggett & Myers Tobacco Company. He entered the motion picture industry in 1913 with various laboratory enterprises culminating in the company now known as Consolidated Film Industries. His association with production and picture financing whetted Herbert Yates' interest in this field and led to the merger and foundation of the company.

The studio head, M. J. Siegel, brought to the company a wealth of experience as an executive in Consolidated Film Industries, Inc. and as president of American Record Company. In the latter capacity he became schooled in understanding what constitutes entertainment. His excellent judgment has been demonstrated by the sound production policies which have helped Republic bring to the screen a long list of pictures geared to the public taste.

**T**HE Sales Department, headed by dynamic James R. Grainger, has maintained a sales policy which has won Republic the admiration and respect of theatre-owners everywhere. Grainger is a real showman who started in the business as advance man and publicity agent for road shows. His career in the film industry includes the general managership of Thomas Ince Pictures Corporation and of Neilan Productions. He was vice-president and sales manager of the old Goldwyn

\* \* \*

**That's What Republic Calls Republic—and  
Republic Ought to Know. In Eight Years  
Yates, Grainger and Siegel Have Built Up  
a Real Threat to the Major Studios**

\* \* \*

Company and resigned to become general sales manager of Fox where he later served as vice-president in charge of sales and distribution for United States and Canada. Grainger has made many

unit and Republic Pictures Corporation, the distributing unit operating through franchise agreements.

**R**EPUBLIC started modestly, but with definite plans for achieving major recognition in the industry. Quarters were rented in the Mack Sennett Studios in North Hollywood, and the company embarked upon its first year's program, which included features, Westerns and serials.

In 1938, the rented Sennett Studios in North Hollywood were bought by Republic and the company embarked on a construction program which resulted in the erection of one of the largest



**PAUL NATHANSON**  
Vice-president of Empire-  
Universal Films, Canadian  
distributor of Republic  
Pictures

friends in both countries, and his personal integrity and honesty have maintained that relationship through his many years in the business winning for Republic the good-will of a large list of exhibitors.

Field men give the selection of Republic's program careful consideration at the quarterly regional sales meetings presided over by James Grainger. His policy of frequent sales conferences has maintained a close cohesive unity among the sales, production, and advertising and publicity departments. Through his efforts, all departments keep a close check on audience trends in entertainment and discuss and adopt production suggestions.

Founded in 1935 through the merging of four independent producing companies, the company is now represented by Republic Productions, Inc., the producing



**JAMES R. GRAINGER**  
President of Republic  
Pictures Corporation

sound stages in Hollywood dedicated to Mabel Normand. Construction on this program was interrupted by the outbreak of war but will be resumed when hostilities cease.

Republic's talent roster includes such stars as Roy Rogers, for whom a publicity campaign was instituted which is unparalleled in the history of motion picture industry; Mary Lee, for whom the studio is planning big things; John Wayne; Vera Hrubá Ralston, famous Czechoslovakian figure-skating champion who is being groomed for stardom; Dale Evans, songstress recruited from the Bergen-McCarthy radio show; Ruth Terry, who has scored in

many pictures; George "Gabby" Hayes, the popular bewhiskered comedian; Kay Aldridge, serial queen who clicked solidly in Republic chapter-plays; Mary Dillon, a recent discovery whose first pictures will go into production soon; Wild Bill Elliott, Don "Red" Barry and Bob Livingston, popular Western stars; funny man Smiley Burnette; Judy Clark, George Byron, Anne Jeffreys and Wally Vernon.

In line with its policy for increased budgets for Western films Republic's campaign for cowboy star Roy Rogers was one which left publicity men gasping. Following personal appearances in theatres, army camps, children's homes, orphanages, canteens, Bond drives and radio broadcasts, Republic put ads on Rogers in all key city newspapers.

Republic's 1943-44 program includes eight deluxe features with production appropriations of more than one and a half million dollars allocated to several of these top-bracket films. The company has had "A" playing time in some very excellent situations and will boost it this year with several Technicolor productions.

At a recent West Coast regional sales conference, Herbert J. Yates gave the company the following go-ahead signal when he said, "Throw away the rubber band on Republic's bankroll, toss Republic's hat into the personality and directorial buying ring, meet any price competition and corral the biggest names possible from stage, screen and radio, and secure outstanding story material—regardless of cost." And they aren't kidding.



**ALF W. PERRY**  
General Manager of Empire-  
Universal Films Ltd.



## 18 French Pix From Warners

(Continued from Page 1)  
about each third week.

The complete list, in order of probable release, is: *Le Ciel Et Toi*, (All This and Heaven Too); *L'Aigle Des Mers* (The Sea Hawk); *Une Femme Dangereuse* (They Drive by Night); *Un Dimanche Apres-midi* (Strawberry Blonde); *Le Grand Mensonge* (The Great Lie); *Ecumeur Des Mers* (Sea Wolf); *Tu Es Toujours Dans Mon Coeur* (Always In My Heart); *La Caravane Heroique* (Virginia City); *Voyage Sans Espoir* ('Till We Meet Again); *Le Faucon Maltais* (Maltese Falcon); *Le Sergent York* (Sergeant York); *La Vie Privee D'Elizabeth D'Angleterre* (Elizabeth and Essex); French titles to be selected for *George Washington Slept Here*, *Yankee Doodle Dandy*, *The Man Who Came to Dinner*, *Air Force*, and *The Constant Nymph*; *La Folle Aventure* (Princess O'Rourke.)

Bookings at the Capitol Theatre, Quebec City, testing grounds for the highly successful *Le Ciel Et Toi*, the first in the group, have been set for the next three releases. They are: Jan. 21, *L'Aigle Des Mers*; Feb. 18, *Une Femme Dangereuse*; March 17, *Un Dimanche Apres-midi*.

## Edmonton Theatres Boost Fats Drive

Eleven Edmonton theatres recently rolled up an impressive salvage drive score, collecting over ten tons of rags and six and one-half tons of fat through a *Fat and Rag Matinee*. A Shetland pony valued at \$75 was donated by the Edmonton Salvage Committee as first prize and the lucky ticket was presented from the Capitol Theatre stage for an audience of 1,500 children.

Bill Wilson of the Garneau Theatre acted as chairman and arranged for the theatres co-operating in the campaign.

## Alteration to Belsize

The Belsize, Toronto, will undergo minor alterations involving insulation of ceiling and installation of air ducts. It's an FPCC house.

## New U.K. Firm Plans \$140,000,000 Movies

Sir Alexander Korda, British motion picture producer, announced plans for a 10-year \$140,000,000 movie program by London Films, Ltd., a new company which he will head.

Korda said he planned to turn out between 12 and 16 major films a year at an estimated cost of \$1,000,000 each. It would be the biggest film program ever undertaken in Britain.



OF CANADA LIMITED

277 VICTORIA STREET — TORONTO

## WHY IS WOMEN IN BONDAGE

Starring

GAIL PATRICK, NANCY KELLY, H. B. WARNER

### This Year's Top Money Hit?

★

THE HIGHEST ENDORSEMENT  
Has been extended  
WOMEN IN BONDAGE

Praised as the WOMEN'S PICTURE  
OF THE YEAR by Toronto's outstanding women's organizations

★

EXCERPTS FROM A FEW OF THE MANY  
ENDORSEMENTS:

"It is an exceptionally fine picture and should make Canadian women very thankful that we are free from brutal Nazi leaders. Women in the Services should see this picture."

—Mrs. S. Easterbrook,  
Film Convener, I.O.D.E.

"The picture shows dramatically and powerfully the planned destruction by the Nazis of another phase of Freedom—that of human emotion."

—Jean McCremmon,  
Public Relations Director,  
Toronto Welfare Council.

"It is sincerely a powerful and convincing presentation. It should prove to be an excellent medium in serving social welfare work in many ways."

—Miss Helen E. Robertson,  
Director, Big Sister Association.

"Everyone should know the truth as portrayed in this picture. In my opinion it should be shown everywhere possible."

—J. J. McCleure,  
Toronto Religious Education Council.

## Photo-Story in New World Magazine

The new "BIG NAME" Company—now the hub of the industry's top flight productions. It's

**MONOGRAM PICTURES**  
OF CANADA LIMITED

6 Branches:

MONTREAL ST. JOHN TORONTO WINNIPEG  
CALGARY VANCOUVER

## Annual Report of Calgary Assoc'n

(Continued from Page 1)

twelve special Saturday morning shows were held, the admission being two pounds of fat. These shows were held at all the Calgary theatres and over 15,000 pounds of fat were collected. The fat collected was turned over to the local salvage committee, which disposed of and used the proceeds for their important work in the Service Men's Center. We would like to express our appreciation to the Calgary and Separate School Boards for their splendid co-operation in advising the teachers when the trucks would be at the schools to collect the fat.

The Association during the year also sponsored a phonograph record matinee for the Air Cadet League of Canada, which was the means of collecting approximately 2,000 records for them.

In view of the very fine work collection of the Shell-out tickets of the children in the city for the Milk for Britain Fund at Hallowe'en, over 2,000 children were entertained at special morning shows at two of our theatres.

These shows were all sponsored by our Association, the theatres being donated with the house staffs and projectionists giving their services gratis, and the film exchanges supplied the films without charge.

The theatres, during the year, ran trailers on their screens for the Victorian Order of Nurses, the Red Cross Society, during Cancer Control Week, and for the Veterans' Poppy Day.

In co-operation with the City Police department the theatres entertained the various school patrol groups from all parts of the city at regular intervals.

Throughout the year several thousand members of the different branches of the Services were guests at special and regular shows.

We lost two of our members to the Armed forces, Mr. Ralph Mitchelltree of the Capitol theatre, joined the RCAF, and Mr. Buddy Goldin of the Kinema theatre, the Canadian Army.

The President thanked the members for their splendid co-operation during the year which was one of the most successful since its organization. The new officers elected for 1944 are as follows:

P. D. Egan, President; Al Gold, Vice-President; L. J. Chown, Secretary-Treasurer.

The members expressed their appreciation to the out-going executive for their work and changed the name of the organization to Calgary Theatres Association.



# WARNER BROS. and VITAPHONE SHORTS

## *18 Two-Reel Specials*

**6** **TECHNICOLOR SPECIALS**  
WOMEN AT WAR and BEHIND THE BIG TOP are the first two releases . . . B.O. 'MUSTS'!  
Look for WINNERS' CIRCLE, a fast-moving and sensational story of what goes on behind the scenes at a racetrack.

**6** **SANTE FE TRAIL WESTERNS**  
Again Warner Bros. come up with an innovation by offering you a smash series of new, exciting two-reel Western Specials. Each one is action-packed and hard-riding — geared to hit your audience right between the eyes! They will put real life into any program! Exhibitors asked for them and here they are —ANOTHER EXCLUSIVE SERIES FROM WARNERS!

**6** **WARNER BROS. FEATURETTES**  
This is the two-reel black and white series which included the Oscar-winning "Beyond the Line of Duty"—"best two-reeler of 1942" . . . WB Featurettes are diversified, running from drama thru comedy, kiddie revues, all-girl musicals — each and every subject planned to balance any type of program! Now in release: THE VOICE THAT THRILLED THE WORLD.

## *68 Single Reels*

**13** **SPORTS PARADE IN TECHNICOLOR**  
A magnificent selection of thrilling and unusual Sport Specials—gorgeous color—world-wide variety—exclusive material!

**26** **MERRIE MELODIES and LOONEY TUNES**  
(ALL in Technicolor)  
Leon Schlesinger goes all-out for laughs with BUGS BUNNY — PORKY PIG — DAFFY DUCK and Company!

**10** **MELODY MASTER BANDS**  
Featuring the top name bands of the country! Each release is an intimate musical revue.

**6** **VITAPHONE VARIETIES**  
Audience-tested, sock novelties, featuring another Howard Hill animal thriller among others!

**13** **BLUE RIBBON MERRIE MELODIES**  
The cream of the crop of the great previously released Merrie Melodies, fresh from Schlesinger's Hall of Fame!

*Warner Shorts Are Long On Entertainment!*